PALL MALL. Mind

A CATALOGUE

OF

A VERY FINE COLLECTION OF

WATER-COLOUR DRAWINGS,

Procured from the Studios of the Artists, the Exhibitions, and the notable Auctions of the last few Years,

THE PROPERTY OF AN EMINENT COLLECTOR,

GIVING UP THE PURSUIT.

In the Sale are Four Examples of J. M. W. TURNER, R.A.; Nine of CLARKSON STANFIELD, R.A.; Twelve of DAVID ROBERTS, R.A.; Nine of WILLIAM HUNT (both Figure subjects and Fruit pieces); Two charming Works of FREDERICK GOODALL, A.R.A.; an Oriental Scene by JOHN LEWIS, A.R.A.; a beautiful Hunting Scene by FREDERICK TAYLER, and Four others; Two fine Historical subjects by GEORGE CATTERMOLE; and

Fine Examples of

AUSTEN	P. DE WINT	D. MACLISE, R.A.	S. PROUT
C. BENTLEY	COPLEY FIELDING	W. MULLER	F. SMALLFIELD
DAVID COX	GEORGE FRIPP	JOSEPH NASH	F. W. TOPHAM
S. COOPER, A.R.A.	W. GOODALL	O. OAKLEY	C. WERNER, &c.
C. DAVIDSON	W. E. FROST, A.R.A.		

ALSO, THE SEVEN

Original Drawings made from the Cartoons at Hampton Court

BY HOLLOWAY.

WHICH WILL BE SOLD BY AUCTION,

BY

MESSRS. FOSTER

At the Gallery, 54, Pall Mall,

On MONDAY, the 19th of NOVEMBER, 1860,

AT ONE O'CLOCK PRECISELY.

May be Viewed One Week prior to the Sale, when Catalogues may be had.

J. DAVY AND SONS, PRINTERS, 137, LONG ACRE.

Frick Art Reference Library

CONDITIONS OF SALE.

FIRST—The highest bidder to be the buyer; and if any dispute arise between two or more bidders, the lot so disputed shall be immediately put up again and re-sold.

SECOND.—That no person shall advance less than 2s. 6d. at each bidding; above five pounds, 5s.; and so on in proportion.

THIRD—*The purchasers to give in* THEIR NAMES AND PLACES OF ABODE, *and to pay down £25. per cent. if required, in part of payment of the purchase money.*

FOURTH—The lots to be absolutely cleared away, with all faults and errors of description, at the purchaser's expense, within one day after the sale; and Messrs. FOSTER will not be responsible for the identity of either subject or master.

FIFTH—*The remainder of the purchase money to be absolutely paid on or before the delivery of the lots.*

SIXTH—Upon failure of complying with the above conditions, the money deposited in part of payment shall be forfeited, all lots uncleared within the time aforesaid shall be re-sold by public or private sale, and the deficiency (if any) attending such re-sale, together with all expences and charges of re-sale, shall be made good by the defaulters at this sale.

LASTLY—But should any purchaser or purchasers obtain their lot or lots, and by any neglect or evasion omit paying for the same, such purchaser or purchasers shall pay five per cent. interest on the amount of the said purchase, from the day of sale, until the amount of the said bill shall be discharged; but if any lots remain uncleared more than two days after the sale, Messrs. FOSTER will not be responsible for them; nor in any case for damage by fire or accident.

A CATALOGUE.

On MONDAY, the 19th day of NOVEMBER, 1860,

AT ONE O'CLOCK PRECISELY.

DRAWINGS, UNFRAMED.

LOT

5/- 1 Two. G. MORLAND—a Sketch; and J. NASH, after WILKIE —Sketch from the Blind Fiddler

15/- 2 Two. DAVID COX—Sketches

10/- 3 Two. F. TAYLER—Sketch for Weighing the Deer; and Sketch of a Tumbril

1/12/6 4 Two. S. PROUT—Verona, *in pencil;* and Well at Verona, *in pencil*

5 Two. F. TAYLER—Crossing the Brook, *in pencil;* Waterfall, *colours*

10/- 6 Two. J. F. LEWIS—Portrait of Zumalacarregue, *a sketch;* and Study of Thibet Goats

2/~~4~~ 7 Three. HILLS—Horse Shoeing; S. PROUT—Bourse at Antwerp; G. BARRETT—Coast Scene

7/6 8 Two. JOHN BURNETT—Robert Burns; W. COLLINS, R.A.—Sketch for the Skittle Player

15/- 9 Two. T. HEARNE—Wingfield Castle, Suffolk, 1780; and Beaulieu Abbey, 1791

10 Two. THOMAS—Scene from "*Un an a Rome;*" J.M.WRIGHT —Scene from Shakspeare

11 Two. ROLT—Water Nymphs; WOOD—Study of a Negro

12 One. W. LEITCH—A Classic composition

13 Two. BISHOP—Study of a Man's Head; WOOD—Expectation

14 Two. S. PROUT—A Wreck; and a Coast Scene

15 Two. F. W. TOPHAM—An Irish Cabin; GIRTIN—Farm House and Church

16 One. J. F. LEWIS—Study of a Female Peasant of the Black Forest

17 Two. J. SALMON—Coast Scene; WOOD—Scotch Cabin with two figures

18 Two. D. COX—Cows in a Landscape; C. BENTLEY—Coast Scene

19 Two. LUNGRIN—Portrait of a Spanish Lady; and Portrait of a Spanish Nobleman

20 One. J. M. W. TURNER, R.A.—Church and Ruins

21 Two. W. MÜLLER—Man in Armour; and Female Figure

22 Two. BENNETT — Beddington Park; TOPHAM — Brick Makers

23 Two. ROBERTSON—The Gleaners; and Rock of Delphi

24 Two. G. STANFIELD—Windmill, *a sketch;* SCOTT—River Scene

25 Two. DAVID COX—Gothic Bridge; MISS RAZÉ—Fisherman's Daughter

26 One. LUNGRIN—Portrait of a Lady; *style of Vandyck*

27 Two. BENTLEY—Fir Trees; and a Monk

DRAWINGS, FRAMED.

WILD.

28 Tomb of Rubens. Size 11 by 13¾.

AUSTIN.

29 Vale of Llangollen. Size 11½ by 8.

P. DE WINT.

30 Cottages—Sketch from Nature. Size 17½ by 11.

MISS L. BARKER.

31 Sketch of Sorento. Size 14 by 19.

C. BENTLEY.

32 Marine View—squally weather. Size 16½ by 12½.

VEYRASSAT.

33 Labourers returning Home. Size 9¾ by 6⅛.

O. OAKLEY.

34 The Gipsy. Size 13¾ by 21.

C. WERNER.

35 The Anchorite. Size 17¼ by 14½.

W. ETTY, R.A.

36 Study of a Man, *in crayon.* Size 10¼ by 14¾.

J. STEPHANOFF.

37 Scene from Midsummer Night's Dream. Size 8¾ by 12.

VEYRASSAT.

38 Harvest Time.

Size 10½ by 7¼.

COPLEY FIELDING.

4/10/- 39 Ullswater.

Size 10¼ by 7.

W. LEE.

5/5/- 40 Charity.

Size 13 by 16.

W. HUNT.

3/5/- 41 Cottage, with trees.

Size 10 by 7.

A. FRIPP.

4/15/- 42 Palm Sunday near Rome.

Size 19¼ by 11¾.

BELLANGÉ.

3/5/- 43 Un Soldat de L'Empire.

Size 13½ by 17.

MRS. HARRISON.

7½ 44 Roses and other Flowers.

Size 11½ by 14.

H. BRIGHT.

1½ 45 Pass of the Tête Noir.

Size 9 by 13.

JOHN VARLEY.

3/3/- 46 Lake Scene.

Size 12¼ by 8¼.

W. MÜLLER.

6½ 47 Winter Scene.

Size 15¾ by 9¼.

C. STANFIELD, R.A.

2½ 48 "There stands a Structure of Majestic Frame."—*Vide Rape of the Lock.*

Size 17½ by 12.

DAVID COX.

49 Scene in Wales.

Size 20 by 14¼.

G. CATTERMOLE.

50 Trying the Sword.

Size 10 by 7½.

W. HUNT.

51 Sunday Morning.

Size 11½ by 16⅝.

G. A. FRIPP.

52 An Old Farm.

Size 19¾ by 13¾.

D. ROBERTS, R.A.

53 Court of the Lions in the Palace of the Alhambra, Granada.

Size 11⅞ by 10½.

COPLEY FIELDING.

54 On the Rhine.

Size 7½ by 5½.

WALTER GOODALL.

55 Crossing the Bridge.

Size 12 by 15.

D. MACLISE, R.A.

56 A Pensive Mood.

Size 9¾ by 6½.

C. STANFIELD, R.A.

57 The Escape of Rasellas with his Sister from the Happy Valley.

Size 17½ by 12.

BRYNE.

58 Penrith Castle.

Size 28 by 17½.

MISS SHARPE.

59 Scene from the Vicar of Wakefield.

Size 24½ by 16¾.

G. CHAMBERS.

7 gns 60 Ship Breakers. Cross

Size 21 by 16.

F. GOODALL, A.R.A.

35 gns 61 Scene in Brittany. Agnew

Size 19 by 13.

W. HUNT.

2 1/2 gns 62 Lady seated. Mr Cross

Size 8 by 12½.

P. DE WINT.

19 gns 63 Cattle in a Landscape—evening. Jones

Size 19½ by 11¾.

D. MACLISE, R.A.

13 gns 64 The Toilet—a Family Group. Scott

Size 18¾ by 24¼.

W. BENNETT.

10 gns 65 A Wood Scene.

Size 21½ by 14½.

S. AUSTIN.

15 gns 66 Fishing Boats and Coasters. Cooper

Size 28 by 16¼.

D. ROBERTS, R.A.

31 gns 67 The Armoury, Abbotsford. Agnew

Size 8¾ by 12¼.

C. STANFIELD, R.A.

2 2 gns 68 Lady Diana Rich terrified by an Apparition in the Garden of Holland House. Cross

Size 17½ by 12.

T. S. ROBINS.

8 gns 69 The Jetty Head. White

Size 21 by 14¾.

J. NASH.

11 gns 70 King Lear. Cooper

Size 28 by 21.

C. DAVIDSON.

71 The East.

Size 25½ by 15½.

C. DAVIDSON.

72 The West; *companion drawing.*

Size 25½ by 15½.

C. STANFIELD, R.A.

73 The Vale of Tempe.

Size 16¾ by 11¼.

COPLEY FIELDING.

74 The Falls of the Clyde.

Size 35½ by 26½.

W. E. FROST, A.R.A.

75 The Dance.

Size 8¼ by 10.

F. SMALLFIELD.

76 The Saucy Page.

Size 9¾ by 13¾.

W. HUNT.

77 The Gamekeeper.

Size 10½ by 14.

D. MACLISE, R.A.

78 The Red Boddice.

Size 9½ by 6.

C. STANFIELD, R.A.

79 "Peril."

Size 17½ by 12.

C. STANFIELD, R.A.

80 "A Pursuit."

Size 17½ by 12.

F. GOODALL, A.R.A.

81 Children at a Cottage Door. Size $10\frac{1}{4}$ by $7\frac{3}{4}$.

D. ROBERTS, R.A.

82 Gate of the Zoucarron, Gt. Mosque of Cordova. Size $9\frac{1}{2}$ by $13\frac{5}{8}$.

D. ROBERTS, R.A.

83 Mosque of Cordova. Size $9\frac{5}{8}$ by $13\frac{3}{8}$.

W. HUNT.

84 Fisher Boy.

W. HUNT.

85 Rustic Courtship.

G. A. FRIPP.

86 Coast Scene. Size 22 by $14\frac{3}{4}$.

C. STANFIELD, R.A.

87 "Summer." Size $17\frac{1}{2}$ by 12.

J. M. W. TURNER, R.A.

88 Chepstow Castle and Bridge. Size 11 by $8\frac{1}{4}$.

WALTER GOODALL.

89 Peasant Girls leading a Calf—a Highland Scene. Size 16 by 11.

LABOUCHERE.

90 Fantasia Arabe—a Scene at Oran. Size $25\frac{1}{2}$ by $14\frac{3}{4}$.

D. ROBERTS, R.A.

11 gns 91 The Gate of Justice, Alhambra.

Size $9\frac{1}{2}$ by $13\frac{1}{8}$.

W. HUNT.

6 gns 92 Girl in a Bed Room.

Size $12\frac{3}{4}$ by 17.

13 gns Shaw F. W. TOPHAM.

93 Rustic Girl at a Spring.

Size $12\frac{1}{2}$ by $16\frac{1}{2}$.

Crofts F. GOODALL, A.R.A. 10 gns

8 gns 94 Interior of a Cottage.

Size $8\frac{1}{2}$ by 6.

SIR A. CALLCOTT, R.A.

9 gns 95 Near Florence. Ellis

Size $3\frac{3}{4}$ by $4\frac{1}{2}$.

Shaw WALTER GOODALL.

16 gns 96 Crossing the Stream.

Size $20\frac{1}{4}$ by 15.

Ross C. DAVIDSON.

7 gns 97 Coast Scene with fishing huts.

Size $20\frac{1}{4}$ by $14\frac{1}{2}$.

W. HUNT.

~~3 gns~~ 98 Girl at Cottage door.

12 gns Size $11\frac{1}{4}$ by $16\frac{1}{2}$.

W. L. LEITCH.

8 gns 99 Italian Lake—sun-set.

Size $13\frac{3}{4}$ by $9\frac{3}{4}$.

J. M W. TURNER, R.A.

3 gns 100 Outside Walls of Rome.

Size 8 by $5\frac{3}{4}$.

T. S. COOPER, A.R.A.

101 Cows on the Hill Side. Size $10\frac{3}{4}$ by $6\frac{1}{2}$.

J. MARTIN.

102 Park Scene—twilight. Size $26\frac{1}{2}$ by $10\frac{1}{2}$.

C. DAVIDSON.

103 Beach Scene, with fishing boats. Size $20\frac{1}{2}$ by $14\frac{1}{2}$.

J. NASH.

104 Interior of a Drawing Room, Bramhall, Cheshire. Size 32 by $21\frac{1}{2}$.

D. ROBERTS, R.A.

105 Sanctuary of the Koran, Gt. Mosque of Cordova. Size $9\frac{1}{2}$ by $13\frac{5}{8}$.

D. ROBERTS, R.A.

106 Alcaza, at Seville. Size 10 by $14\frac{1}{4}$.

J. D. HARDING.

107 Scene in the Tyrol. Size $25\frac{3}{4}$ by $18\frac{1}{2}$.

T. F. LEWIS, A.R.A.

108 The Donkey Driver—an Oriental Scene. Size $20\frac{1}{4}$ by 14.

CAMPION.

109 The Pass of Glencoe. Size 24 by $17\frac{1}{2}$.

GEORGE CATTERMOLE.

110 The Execution of the Earl of Essex. Size 35 by 27.

J. M. W. TURNER, R.A.

111 View of London from Battersea.

Size 39 by 26.

D. ROBERTS, R.A.

112 Moorish Tower at Seville, called the Geralda.

Size $9\frac{5}{8}$ by $14\frac{1}{2}$.

D. ROBERTS, R.A.

113 In the Alhambra.

Size $13\frac{1}{2}$ by $9\frac{3}{8}$.

WALTER GOODALL.

114 "Coming thro' the Rye."—*Burns.*

Size $14\frac{1}{2}$ by $18\frac{3}{4}$.

J. M. W. TURNER, R.A.

115 View of Flint, North Wales; *engraved in the Itinerant.*

Size $6\frac{1}{2}$ by $4\frac{1}{2}$.

C. STANFIELD, R.A.

116 Coast Scene.

Size $17\frac{3}{4}$ by $12\frac{3}{4}$.

SIR E. LANDSEER, R.A.

117 A Mastiff; *sketch in pencil.*

Size 7 by $3\frac{3}{4}$.

J. M. W. TURNER, R.A.

118 Mount Sinai.

Size 8 by $5\frac{1}{2}$.

W. HUNT.

119 Crocuses and Primroses.

Size $7\frac{1}{2}$ Circular.

W. E. FROST, A.R.A.

120 Sabrina—Two Episodes in one frame.

Sizes $10\frac{1}{2}$ by $6\frac{1}{2}$, and $8\frac{1}{4}$ by $6\frac{3}{4}$.

S. PROUT.

121 Ruins of the Temple of Pallas, at Rome.

Size 9 by $13\frac{1}{4}$.

W. HUNT.

22 gns 122 "Chilly."

Size 7 by 10½.

W. HUNT.

22 gns 123 "Thirsty"—*companion drawing.*

Size 7 by 10½.

C. STANFIELD, R.A.

124 Eddystone Lighthouse.

Size 12½ by 8¼.

D. ROBERTS, R.A.

125 Roman Gateway at Cordova.

Size 9¾ by 13¾.

D. ROBERTS, R.A.

126 Eglesia Omnivun Sandorum, Seville.

Size 9⅝ by 13¾.

F. TAYLER.

77 gns 127 Hunting in the Olden Time.

Size 20¾ by 13¼.

J. M. W. TURNER, R.A.

80 gns 128 The Bridge of Sighs, Venice.

Size 7 by 8.

F. GOODALL, A.R.A.

51 l 129 Hunt the Slipper.

Size 44½ by 31.

W. P. FRITH, R.A.

10 l 130 An Incident in the picture of "Coming of Age."

Size 19½ by 21½.

EDMONSTON.

5 gns 131 The Stuff our Soldiers are made of.

Size 14½ by 12¼.

W. LEE.

132 The Charity Girl.

Size 13½ by 16¾.

The Original Drawings from the Cartoons of Raffaelle,

AT HAMPTON COURT,

Made by HOLLOWAY, *the beginning of the present Century, for the Celebrated Engravings.*

To be Sold at Three o'Clock, in One or more Lots, as may be determined at the time of Sale.

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(1)

ELYMAS, THE SORCERER, STRUCK BY PAUL WITH BLINDNESS IN THE PRESENCE OF SERGIUS PAULUS.

"*And now behold the hand of the Lord is upon thee, and thou shalt be blind, not seeing the sun for a season. And immediately there fell on him a mist and a darkness; and he went about seeking some to lead him by the hand.*"—Acts xiii., 11.

(2)

ST PETER HEALING THE CRIPPLE AT THE BEAUTIFUL GATE.

"*And he took him by the right hand and lifted him up; and immediately his feet and ankle-bones received strength.*"—Acts iii., 7.

(3)

THE DEATH OF ANANIAS.

"*But Peter said, Ananias, why hath Satan filled thine heart to lie to the Holy Ghost, and to keep back part of the price of the land? While it remained was it not thine own? and after it was sold was it not in thine own power? Why hast thou conceived this thing in thine heart? Thou hast not lied unto men but unto God. And Ananias hearing these words fell down and gave up the ghost: and great fear came on all them that heard these things.*"—Acts v., 3—5.

(4)

THE MIRACULOUS DRAUGHT OF FISHES.

"*And when they had done this, they enclosed a great multitude of fishes, and their net brake.*"—Luke v., 6.

(5)

CHRIST'S CHARGE TO PETER.

"*He saith unto him the third time, Simon, son of Jonas, lovest thou me? Peter was grieved because he said unto him the third time, Lovest thou me? and he said unto him, Lord, thou knowest all things; thou knowest that I love thee. Jesus saith unto him, Feed my sheep.*"—John xxi., 17.

(6)

THE SACRIFICE AT LYSTRA.

"*Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people: which when the apostles Barnabas and Paul heard of, they rent their clothes, and ran in among the people, crying out and saying, Sirs, Why do ye these things?*"—Acts xiv., 13—15.

(7)

PAUL PREACHING AT ATHENS.

"*Then Paul stood in the midst of Mars' Hill, and said, Ye men of Athens, I perceive that in all things ye are too superstitious, for as I passed by, and beheld your devotions, I found an altar with this inscription,* 'TO THE UNKNOWN GOD.' *Whom therefore ye ignorantly worship, him declare I unto you.*"—Acts xvii., 22, 23.

*** These unique Drawings, the labour of many years, convey a greater idea of the sublimity and grandeur of the Originals than any works hitherto attempted.

THE END.